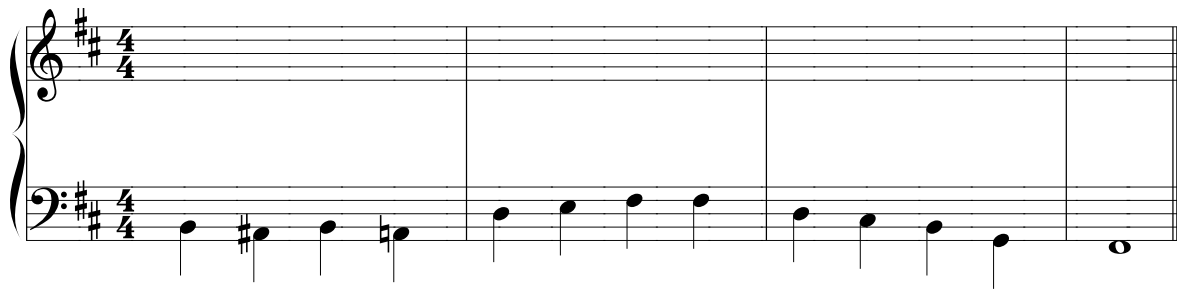


ASSIGNMENT #18
Due Wednesday, February 26

Harmonize the unfigured bass line below, being sure to:

- represent the chords you choose with Roman numerals and figures
- identify any cadences by type
- realize the progression in four-part vocal style

Of course, be sure you are thinking in the correct key!



An excerpt from the third movement of Beethoven's Piano Sonata No. 3 (Op. 2, no. 3) is shown below; a recording is available online. Provide a two-level harmonic analysis: Roman numerals and figures in the first level, and contextual T/PD/D labels in the second level. Also identify any cadences by type.

The musical score is for the third movement of Beethoven's Piano Sonata No. 3, Op. 2, no. 3. It is in 3/4 time and consists of two systems of four measures each. The melody is in the right hand, featuring many triplets and slurs. The bass line is in the left hand, mostly consisting of single notes and rests. The key signature has one sharp (F#).

At first glance, Beethoven's non-chord tones may appear rather strange. Does he really leap into and out of every note in this melody? Identify at least two embellishing tones and explain (or show) how at an underlying level Beethoven's use of embellishing tones is actually quite traditional.